



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

American Art News

VOL. XIX. No. 1.

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879.

NEW YORK, OCTOBER 16, 1920

SINGLE COPIES 10 CENTS

SPECIAL ANNOUNCEMENT

The AMERICAN ART NEWS today resumes its weekly issues after the summer or "off" art season, and begins its seventeenth year of publication and a new volume, No. XIX.

Owing to the continued high cost of printing production, paper and postage, it has been found necessary to advance advertising rates 25%, and unless these costs decrease by Jan. 1, 1921, next, it will be necessary to raise the subscription rate to \$4 a year and the sale price of individual numbers to 15 cents, as the journal is now being sent to its subscribers and sold at a loss.

All new subscriptions received before Jan. 1, next, will be entered at the present rate of \$3, and those subscriptions expiring before that date will be renewed at \$3.50. This advance of advertising and subscription rates is made with the greatest reluctance and nearly a year later than more substantial advances on the part of all other American periodicals.

NO WINTER ACADEMY

The National Academy of Design announces there will be no "Winter Academy." The restoration of the galleries of the Fine Arts Society, burned last February, has been delayed and cannot be completed until about the second week in January, leaving barely time for the Spring Academy in March. It has, therefore, been decided to combine the two exhibitions and award all the prizes in the Spring. The paintings and sculpture submitted to the jury will be received on or about Feb. 1, and the exhibition, which the academy expects to be a "hummer," will open about March 1.

The Architectural League, which formerly showed in the Fine Arts Galleries between the two Academies' displays, has decided not to hold an exhibition this season, and the N. Y. Watercolor Club, which always opened the season, has as yet made no plans.

THAT FRENCH ART TAX

There have been so many and conflicting stories published, anent the recent modification of the French art export tax, and as to just what the provisions of the law, now a fixture, really mean to the art trade, that the following careful translation of the law, as published in the Paris Journal Officiel may be safely followed.

"Works of art having a national interest, either historical or artistic, cannot be exported without an authorization from the Minister of Public Instruction and Fine Arts, who must make a decision within a month from the time declaration has been made to the customs authorities by the exporter." This applies to furniture made before 1830, to the works of painters, engravers, designers, sculptors and decorators deceased more than twenty years previous to the date of exportation, also all objects resulting from excavations made in France. All objects to which the right of exportation has been refused will be classified and listed according to Article 16 of the law of December 31, 1913. This list will be available for a period of five years, with the rights of renewal.

"The State reserves the right to retain, either for itself, or for a department, a commune, or a public institution, any work proposed for exportation, at the price fixed by the exporter, and this right may be exercised during a period of six months.

"All works made previous to 1830, and works by painters, sculptors, engravers, designers and decorators deceased for more than twenty years, which have received permit of exportation, will be subject to an outgoing tax of 15% of their value up to 5,000 francs, 20% of their value between 5,000 and 20,000 francs, and 25% for all valuations above 20,000 francs.

"Whoever exports or attempts to export objects fraudulently and contrary to this law shall be punished by a fine equal to or double the value of the said objects, which shall be seized and confiscated by the State. On a renewal of the attempt, the delinquent shall also be liable to a prison sentence.

KEITH FACTORY AGAIN BUSY

Following the expose in the American Art News last year of the trade in fraudulent modern American pictures on the Pacific Coast, notably in Los Angeles, which had become almost a public scandal, the gentry engaged in the business remained quiescent for a time and the several "factories" producing so-called Innesses, Wyants, Martins and especially William Keiths presumably closed their doors for a period. According to an Oakland, Cal., journal the William Keith "factory" at least has resumed operations.

The journal says: "Buyers of William Keith's pictures, don't buy until you are sure of your Keith. Every month or two stories crop up about factories where Keiths are made by the yard by spot-knockers who need the money.

"And from indisputable sources comes the information that the arch villain is at his game again with a renewed spirit—an after-vacation vigor of attack, so to speak—and all his fellow spot-knockers, who, by

NEW ART TARIFF DECISION

According to a decision handed down by Judge Fischer of the Board of U. S. General Appraisers, it is held that drawings and sketches are entitled to free entry under paragraph 652 of the tariff act of 1913 only when they are (1) originals, and (2) when the colors thereon have been made with water colors. Such drawings, the general appraiser holds, may be sketched with pen and ink or with pencil; they must, however, also contain color produced by watercolors. Merely pencil drawings containing no watercolor, are subject to a duty of 25% ad valorem under paragraph 332 of the tariff act.

KEVORKIAN'S PRESTIGE SUIT

Hagop Kevorkian, a dealer in antiques and art objects who formerly conducted the Persian Art Galleries on Bond Street, London, and who was well known in London art circles some years ago, brings an action against Kurt Heyman, who claims to have an interest in the art dealer's busi-

CLARKE HAS COPLEY LAURENS

(Copyrighted by American Art News Co., Inc.)

When on April 3 last the ART NEWS published a long story entitled, "That Copley Laurens," which told of the finding in a country house in Clonmel, Ireland, of the original portrait—one of his most noted works—by John Singleton Copley, the early American master, of Henry Laurens of South Carolina, the early American statesman, President of the first Colonial Congress, and who was imprisoned in the Tower of London, for his espousal of the cause of American Independence, there was some doubt of the authenticity of the work, as the Laurens family of Charleston, S. C., had thought for many years that it possessed the original portrait, and that the same had been destroyed by fire in Charleston in 1861.

All doubt has now been removed as to the originality of the portrait found in Ireland, and it gives the ART NEWS pleasure to announce, exclusively today, that the portrait is in this city and has been acquired by Mr. Thomas B. Clarke for his private collection.

The ART NEWS, in noting Mr. Clarke's retirement from business in its issue of Feb. 8, 1919, said that he would devote his leisure time to the securing of the best obtainable portraits by early American artists. This last achievement of Mr. Clarke's emphasizes his fulfillment of this intention, and his energy and persistence in the collecting of such portraits, for the search for the Copley Laurens and the establishing of its authenticity, has been a long and difficult task.

History of the Picture

It now appears that the oil portrait, size 40x50, of Henry Laurens, seated in a sumptuous loggia, signed J. S. Copley, R. A., pinx, and reproduced on this page, had never left the Bagwell family at Clonmel, Ireland, until it was shipped to its owner in this country last March. The portrait, now in the possession of Mr. Clarke as said above, will be shown at one of this winter's exhibitions. The picture owned by the Laurens family, now in their possession in New Haven, was executed by the American painter Charles Fraser of Charleston, S. C., 1782-1860, and was exhibited by him in the exhibition of his paintings in Charleston, March and February, 1857. Mr. Fraser's picture was made from the mezzotint print by the famed old engraver Valentine Green, reproduced in the ART NEWS of April 3 last. It is smaller in size than the original, measuring 31x43. The proof that this copy is inspired by the engraving is that the color scheme is changed and the Fraser oil picture repeats the composition of the mezzotint, which does not entirely cover the surface of the original painting.

Referring to the portrait of Henry Laurens, destroyed by fire in Charleston, S. C., Jan. 11, 1861, in the house of John Laurens, 132 Broad St., that city, this must have been a replica by Fraser of the one now in their family. Had the burned picture been by Copley the Fraser picture would have been a copy with the original color scheme, which it is not.

Copley painted, in addition to the large canvas of the seated figure, two bust portraits 25x30, also in oil. One of these came from England in 1910 and now hangs in the Alexander Smith Cochran collection at Manor Hall, Yonkers, N. Y., and is not signed. The second is in the Capitol at Washington where it came in 1879 through purchase from English owners and is also not signed. Charles Willson Peale painted a bust portrait, 20x24, which is in the Independence Hall collection in Phila. Benjamin West painted a small head of Henry Laurens, in a group of Commissioners to sign the Treaty of Independence, and the picture, still unfinished, is in the collection of Mr. John Pierpont Morgan. John Trumbull painted the last portrait of Henry Laurens in Dec., 1791. It is a miniature in oil in the art collection of Yale University. Pierre E. du Simitiere made a profile drawing of Henry Laurens which has been engraved.

This picture from Ireland came to light in 1916 when the owner, a Mrs. Bagwell, read an article in the "Spectator" of London on Prof. D. D. Wallace's book on the life of Henry Laurens. In his volume Prof. Wallace used the engraving by Valentine Green, after Copley, and Mrs. Bagwell, the owner of the original painting in Clonmel, Ireland, wrote to the author and sent him a photograph of the painting, which was still in their possession as it had been for over 100 years.

(Continued on Page 2)



HENRY LAURENS

John Singleton Copley

The long-lost picture recently acquired by Mr. Thos. B. Clarke.

the way, are striking for higher pay. That is how the last story broke.

"And the strangest part of the whole nefarious business is that some dealers are assisting in the disposition of the forgeries.

"But suffice it to say that a warning is thus sounded to the discerning, who will not buy a painting alleged to be by the poet-painter of the Berkeley hills, unless it is proven to be authentic. To attain the truth is no difficult task. Mrs. William Keith is living in Berkeley, and she has knowledge of all, or nearly all, of her husband's later work.

SOROLLA ILL—NOT COMING.

Joaquin Sorolla y Bastida, who has been ailing all summer, has postponed his trip to N. Y., where he had intended to arrive this month with works for the Hispanic Society.

As the paintings are unfinished and can only be completed in the place where it is intended to exhibit them, the artist has decided to refrain from sending the pictures until he is restored to health.

ness, for \$200,000 damages. In his complaint Kevorkian, Inc., the company which Mr. Kevorkian incorporated, alleges that Heyman injured the company's business by falsely claiming to have a lien for \$25,000 against its assets.

Prior to Aug. 15, 1919, Mr. Kevorkian says he was an archaeologist and collector of objects of art which he sold to individuals, museums and colleges. He had a reputation, he says, for honesty and fair dealing. On Aug. 15, 1919, he organized the corporation, of which he is president and treasurer and sole owner, to carry on this business and transferred to it art objects valued at \$1,200,000.

During August, the complaint alleges, the defendant filed in the Register's office a notice of lien for \$25,000 against the corporation's assets and sent notices of his alleged lien to patrons of the corporation, including the Metropolitan Museum, the Pacific Bank and the Equitable Trust.

The plaintiff asserts that these notices are false and were issued maliciously to injure the corporation's business.

P. & D. COLNAGHI & CO.

(Established 1760)

Publisher by Appointment to King George



Paintings, Drawings, Engravings,
Etchings, Lithographs, Woodcuts,
by the Old and Modern Masters.

Experts, Valuers, Publishers

GALLERIES

144-145-146, NEW BOND ST.,
LONDON, W. I.

Cable Address, Colnaghi, Wesdo, London

THE FINE ART SOCIETY Ltd.

148, New Bond St., London, W. 1

Established 1876

Paintings, Water Colors,
Bronze Statuettes, Etchings
BY LEADING ARTISTS

ARTHUR GREATOREX

Fine Art Dealer

Publisher of Modern Original Etchings
and Mezzotints.

14 Grafton St., London, W.

LEGGATT BROTHERS

By appointment to H. M. King George V.
His late Majesty King Edward VII and
Queen Victoria.

Pictures, Drawings and Engravings

30, ST. JAMES STREET, S. W. 1
and 62, CHEAPSIDE, E. C. 2, LONDON

J. ALBERT BENNETT, Ltd.

118, New Bond St., London, W. 1

SPECIALISTS IN PERIOD PANELLED
ROOMS, ANTIQUE AND RE-
PRODUCTION FURNITURE,
MANTELPIECES, Etc.

Expert Advice, Designs, and Estimates
Free to American Trade Firms.

Cables: Albenmetro, Wesdo, London.

WM. B. PATERSON

Pictures by Old Masters

Chinese Pottery and Paintings

5 OLD BOND STREET, LONDON, 1

THE LEICESTER GALLERIES

Leicester Square - LONDON

ERNEST BROWN AND PHILLIPS, Proprietor

Etchings by Whistler, Zorn, Meryon and other
Masters. □ Fine Drawings—Old and Modern
• Exhibitions of the Best Modern Art

LEON RICHTON, St. Johns Wood Art
Gallery, 78 High St., London, N.W. 8.
Drawings and Pictures by the Old Masters
and Early British School. Drawings and
Bronzes by J. M. Swan, R.A.

CLARKE HAS COPLEY LAURENS

(Continued from Page 1)

Recently a letter has been found in the
Long Island Historical Society collection
dated July 10, 1782, from Henry Laurens to
his friend Edward Bridgen, Esq., London,
in which he gives directions "to send to
his daughter two of the engravings of Cop-
ley's painting, and not from those striking
likenesses which were mistaken and ex-
hibited while I was in stronghold."

The London Times announced the discov-
ery of the picture March 5, 1920, but Prof.
Wallace had announced it in August, 1916,
in the Columbia, S. C., State.

F. Stockdale, 1782, London, published the
Valentine Green mezzotint and the picture
probably came from his hands to the Bag-
well family. A small pastel by Sharpless
purporting to be of Henry Laurens, now in
Independence Hall, Phila., was pronounced
spurious by the late Charles Henry Hart.
Another engraving, illustrating an article on
Laurens in the Westminster Magazine, Oct.,
1780, does not bear the slightest resemblance
to the subject.

Colin Campbell Cooper is planning to rent
his Gainsborough studio and will go to Cali-
fornia to remain a year at least.

DEMOTTE of PARIS

27 RUE DE BERRI

cordially invites you to visit his new American branch

at

8 EAST 57th STREET
NEW YORK

Second Door from Fifth Avenue

OBJETS D'ART
SCULPTURES
TAPISSERIES
PRIMITIFS

TABLEAUX DE MAÎTRES
MEUBLES DE PÉRIODES
TEXTILES
IVOIRES

All antiques of guaranteed authenticity

WITH THE DEALERS

The opening season finds the majority of
the art dealers returned from their summer
vacations in this country and abroad, and
busily preparing for what it is hoped and
expected will be a prosperous season.

Mr. Joseph Durand-Ruel, of the Durand-
Ruel Galleries, will arrive from Paris early
in November, as following the custom of this
house, which permits the two younger MM.
Durand-Ruel to alternate in the direction of
the N. Y. house, this is M. Joseph's year.
M. Durand-Ruel's family will accompany
him.

Mr. Francois Kleinberger and family and
Mr. Emil Sperling and family returned from
Paris on La France, Oct. 3 last. They spent
August at Vittel, France. The rearrangement
of the galleries at 725 Fifth Ave. has been
completed, and these now occupy the entire
second floor of the building, with entrance
from the Avenue. They are handsomely
appointed, with good light, and are well
adapted to the display of the choice Old
Masters and the excellent modern Foreign
pictures which the house handles.

M. Germain Seligmann and M. Eugene
Glaenger, of Jacques Seligmann and Co., No.
705 Fifth Ave., will sail from Havre late
this month for N. Y. M. Jacques Seligmann
will come over in late December or early
January.

The Messrs. Harold and Walter Ehrlich
returned in early September from a success-
ful and enjoyable trip to London and Paris,
and other European art centres, to their gal-
leries, No. 707 Fifth Ave., where they have
opened the season with a small and well-
chosen display of 15 representative examples
of Thomas Sully. They secured a goodly
assemblage of works by early masters, which
will be shown during the season.

Mr. H. G. Kelekian has been in Constanti-
nople, but is en route to N. Y. via Constanti-
nople. Mr. D. K. Kelekian, who spent the
summer at Evian and Lausanne, is now in
Paris. The ever faithful Miss Keating is
in charge of the galleries.

Mr. Isaac Simmons and family, of Lewis
and Simmons, and Mr. Maurice Lewis came
over on the Mauretania Sept. 26 last and are
at their galleries, No. 605 Fifth Ave. Mr.
Michael Nathan spent the summer in and
around his Brooklyn home, making frequent
trips with his family in the now famous
"Hudson Six."

Mr. Stephen Bourgeois, who has returned
to his gallery, No. 668 Fifth Ave., spent the
summer at Brant Lake, Adirondacks.

Mr. Stevenson Scott, of the Scott and
Fowles Co., No. 590 Fifth Ave., spent most
of the summer, with Mrs. Scott, at Swamp-
scott, Mass. Mr. Martin Birnbaum, who
went to Europe in late July, returned last
month.

Mr. Louis Ralston returned from Europe,
with Mrs. Ralston, in late August on the
Aquitania and is at his new and artistic gal-
leries, No. 12 E. 48 St. He spent two weeks
with his family at Allenhurst, N. J., after his
return, but for a month past has been busily
engaged in arranging his new galleries.

Mr. Henry Reinhardt, of Henry Reinhardt
and Son, and Mrs. Reinhardt spent the sum-
mer mostly at Spring Lake, N. J. He is now
at his temporary office and gallery, No. 574
Fifth Ave., pending the completion of his
new galleries, which promise to be among
the handsomest in the city, at No. 606 Fifth
Ave. The galleries are being erected by
Mrs. Ogden Goellet on a long lease for the
firm, and adjoin the Thorley Building on
the north. Mr. Paul Reinhardt and wife ar-
rived a fortnight ago from London and
Paris. Mr. Walter Fearon, who was also
abroad, has recently returned.

Mr. John Levy, who went to Europe with
his family in May, returned in early Septem-
ber to his galleries at No. 559 Fifth Ave. He
is reported to have secured a number of
most important and interesting canvases.

Mr. Howard Young of No. 620 Fifth Ave.,
who went abroad in May, returned some
weeks ago. He is now on a business trip
West, but will soon return to his galleries.

Mr. George H. Ainslie of No. 615 Fifth
Ave. spent the summer with his family at
Easthampton, L. I. He is now at his gal-
leries.

Mr. Roland Knoedler, of Knoedler and
Co., and Mrs. Knoedler, who are now in
Paris and who have spent most of the sum-
mer at Evian-les-Bains, will sail from Havre
Oct. 23. Mr. Carl Henschel returned from
Europe in early September. Mr. Edmund
Knoedler, who went abroad last year, is still
in Paris. Mr. Charles Knoedler and Mr.
Pettie made N. Y. their headquarters the
past summer, and are at the galleries. Mr.
Carstairs is still in London.

Sir Joseph Duveen will return from Lon-
don to his galleries, No. 720 Fifth Ave., late
this month. Mr. Benjamin Duveen returned
from London Oct. 5.

Mr. Joseph Satinover, of the Satinover
Galleries, No. 27 W. 56 St., and who is now
at his galleries, spent the summer in the
Adirondacks. He has recovered his health.

Mr. John Sparks of London arrived last
(Continued on Page 5)

S. J. PHILLIPS

113 NEW BOND STREET
LONDON, W. 1

OLD ENGLISH &
FOREIGN SILVER

FINE MINIATURES
AND SNUFF BOXES

Henry Graves & Co., Ltd.

Established 1752

Publishers by appointment to T. T. M. M.
The King & Queen

PAINTINGS—Mezzotints in colour
ORIGINAL ETCHINGS—WATER COLOURS

60, & 61, New Bond Street
LONDON, W. 1

W. LAWSON PEACOCK & CO.

ANCIENT and MODERN
PICTURES

48, Duke Street, London, S. W. 1

Cables: Collective, St. James', London

From the Collection of Sir Everard Duncombe, Bart.



An exceptionally fine painting by B. Breenbergh, 1632
(Size 36 x 31 c. m.)
In perfect condition, signed, dated and guaranteed
Price 1350 collars
Write, call or cable (Soundpost, London)

DYKES & SONS

84, NEW BOND STREET, LONDON, W. 1

**JOHN SPARKS
OF LONDON**

Chinese
Works of Art

New York: 707, Fifth Avenue
London: 37a, Duke Street, W. 1.

JOHN GLEN

Dealer in Old Pictures

of the

English, French, Dutch and Italian Schools

3, Bennet Street, St. James, London, W. 1

Dealers invited to inspect

Agents for "ART IN AMERICA"

BROMHEAD, CUTTS & CO., Ltd.

Dealers in

PICTURES, PRINTS and DRAWINGS,
PUBLISHERS, AGENTS and VALUERS

18 CORK STREET, LONDON, W. 1.

Telegrams: Bromcutts, Reg. London. Telephone Gerrard 8637

BRUTON GALLERIES, Ltd.

PICTURES

OLD AND MODERN

9, Bruton St., Bond St., London, W. 1.

EXECUTORS' SALE**Rare Books and Manuscripts, Autographs**

Historical Portraits

THE COLLECTION OF

THE LATE HON. SAMUEL W. PENNYPACKER

Tuesday and Wednesday, October 26th and 27th

AT 2 P. M., EACH DAY,

IN THE ART GALLERIES OF SAMUEL T. FREEMAN & CO.

Nos. 1519-1521 Chestnut Street, Philadelphia, Pa.

The sale is particularly rich in Early Literature, pertaining to the First Settlers
in Pennsylvania, and includes a Unique Collection of Schwenkfelder and Mennonite
Books and Manuscripts, many of them of the Sixteenth Century. The Autograph
Letters are of great historic interest, and while there are only a few Paintings,
among them is found the study of the "Death of Wolfe" by Benjamin West, from
which he painted his masterpiece, and other Historical Portraits.

Exhibition from Friday, October 22, until the day of sale.

Important Examples of
**OLD
CHINESE PORCELAIN**
from
GORER OF LONDON
on Exhibition at
Parish, Watson & Co., Inc.
American Representatives
560 FIFTH AVENUE NEW YORK
Entrance as hitherto through Dreicer & Co.

LONDON LETTER

London, Oct. 6, 1920.

New York will soon have the opportunity of judging for itself the latest phases of the work of C. R. W. Nevinson, regarded over here as one of the most brilliant, and certainly one of the soundest of our "modern" artists—so sound indeed that he is looked upon by the extremists as something of a renegade—for his more recent pictures are distinctly more academic in character than his earlier and more revolutionary canvases. His entire collection of works, both ancient and modern, is leaving very shortly for the States.

Another October passenger to N. Y. is Mr. John Sparks, due there Oct. 9 proximo, to open his gallery at 707 Fifth Ave. for the coming season. He is taking with him a number of notable examples of rare Chinese porcelain.

A Rare Print Collection

Of particular interest to Museum curators, librarians and print-collectors is the collection of 5,500 woodcuts, engravings, etchings and drawings by and after German, Dutch, Flemish, Italian and French masters of the 15th to 18th Centuries, now at Batsford's, 94 High Holborn. These were originally brought together by a private collector during the early years of the 18th Century, namely Nicolo Pio, who pursued his hobby in Rome, his prints passing later into the hands of the Foley family. Of outstanding importance are the authentic woodcuts by Albrecht Durer, including the especially rare and early St. Sebastian. There are also numerous woodcuts by Hans Baldung Gryn (notably a fine impression of his "Adam and Eve") and others by Lucas Cranach and Hans Sebald Beham. Another collection of unusual interest and importance which has passed into the possession of Messrs. Batsford is that of some 1,200 engraved portraits of English and Foreign notabilities by various masters of line and mezzo tint. These prints were collected over 100 years ago as the basis for illustrations to Granger and Noble's "Biographical History of England" and were laid down in 15 imperial folio albums of old paper, bound in half vellum, arranged to correspond in sequence with the volumes of the work in question. The subjects range from portraits of eminent personages living from the 9th to the 18th Centuries, and many engravings of famous individuals, not mentioned in the history are included. The mezzotints of the period following the Restoration are liberally represented, while those contemporaneous with the reign of William III have contributed many fine prints of portraits by such men as Kneller, Hudson, Cotes, Reynolds and Ramsay. Many are brilliant "proof" impressions.

A Notable Amalgamation

October sees the amalgamation of two well-known art firms, both of them hitherto established in Pall Mall, namely Messrs. Henry Graaes and Messrs. Gooden and Fox, for whom spacious galleries have been built at 60-61 New Bond Street. Messrs. Graves' premises (now taken over by Cox, the bankers) have long been a landmark for art-lovers, for the firm boast of being the oldest print-sellers in London, having begun its career in 1752, under the aegis of the Boydells, one of whom became Lord Mayor of the city. For some years the head of the firm was Mr. Algernon Graves, son of the former principal, the late Henry Graves, and

the author of numerous works on art as well as of those Records of Picture Sales from the 18th Century onwards, so invaluable to students and collectors. (I understand that the second volume is to be published shortly and that in spite of the difficulties attendant on printing and paper the two remaining volumes will, contrary to recent expectation, likewise make their appearance before long.) Messrs. Gooden and Fox are equally well-known to all frequenters of Christie's for the numerous and notable purchases made there in their name. Only last year it was Mr. Fred Fox of that firm who secured the famous "Tragic Muse" of Reynolds for 52,000 guineas. Mr. Fox and Mr. Cronier, the controlling partner in Messrs. Henry Graves and Co., are to be co-directors in the new company, towards which the heartiest welcome will be extended on all sides.

Adieu to the Grafton Galleries.

The Grafton Gallery has now definitely changed hands and there will be no more picture-shows within its dignified walls. The societies which formerly exhibited there, are seeking accommodation in smaller galleries, all too inadequate for their requirements, their exhibitions being seriously curtailed in scope by the want of sufficient hanging space. With the Grosvenor Gallery's fate still in the balance the outlook is not cheery for the winter. It has been suggested that Burlington House should step into the breach and provide a suite or two for certain months in the year for miscellaneous exhibitions. This idea does not, however, quite meet the occasion. What we, London, really want is an American millionaire to endow it with suitable premises, bestowing on her a freehold lease beyond the grasp of cinema-builders and motor-

Mazarin Bible on Sale

There is to be sold at Sotheby's, Nov. 9, a copy of the first printed Bible. Printed at Mainz in 1453, this Mazazrin Bible has been in the Zouche family since its production by the Gutenberg press, and although it has lost some fifty leaves in the course of years, yet the print is as brilliant and the

PARIS LETTER

Paris, Oct. 6, 1920.

The "pick" of the American artists resident in Paris were represented at the Galleries Manuel, Rue Dumont d'Urville, the past months. Alexander Harrison and Elisabeth Nourse were pleased to "hobnob" with younger lights and sent some of their best work, the former his seascapes, the other those delightful scenes of French home-life which have made her renowned. Miss Ravlin, recently decorated by the French Government, sent extremely strong work, impressive flower-pieces especially, ringing with color, and Eastern scenes. E. P. Ullmann showed the way in which he has absorbed the Besnard manner in different delicately tinted heads and a nude. Edwin O'Connell continues the Troyon tradition. Louis Kronberg, on the other hand, has surprisingly cleverly benefited by Degas. No immediate French influence can be discerned in Harry B. Lachmann's well constructed, ably painted work. The modern French school has influenced American artists but some have not yielded to its influence as completely as others. Of the former is Myron C. Nutting and even in his poetic compositions a distant—probably unconscious—parentage with Helène Dufau's earlier work is fleetingly suggested. The "impressionists" find their most competent representative in C. M. Gihon, who has painted the more uncommon quarters of Paris, and landscapes in Brittany in oil and watercolor. There is distinguished reserve in Cameron Burnside's sensitive still-lives and landscapes, and a similar regard for low tones is peculiar to Frances E. Thomasen, who is not unlike Edwin Scott in at least one picture. Philip Sawyer's thumb-box sketches are always "justes" and his nude proves him in sympathy with Renoir. Mr. Polowetsky has aspirations in the Puvion de Chavannes direction and Robert B. Howard has been very justifiably impressed by Gustave Moreau. Alfred Rigny is exceptional in whatever he undertakes in his medium or his expressions. G. Arnold Slade is more conventional and Miss Mathilda Brownell follows the straight and middle path sagely. Originality and style are again evident in Ingeberg Flinck's

The Gorham Foundries

give to the casting of life size, colossal and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

Particular attention is being given to the patining of statuettes.

The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

THE GORHAM CO.
FIFTH AVENUE and 36th STREET
NEW YORK

lays stress upon the freshness, the light and color characteristics of the young American school and which are peculiarly apparent in this selection.

Art Students' Club Show

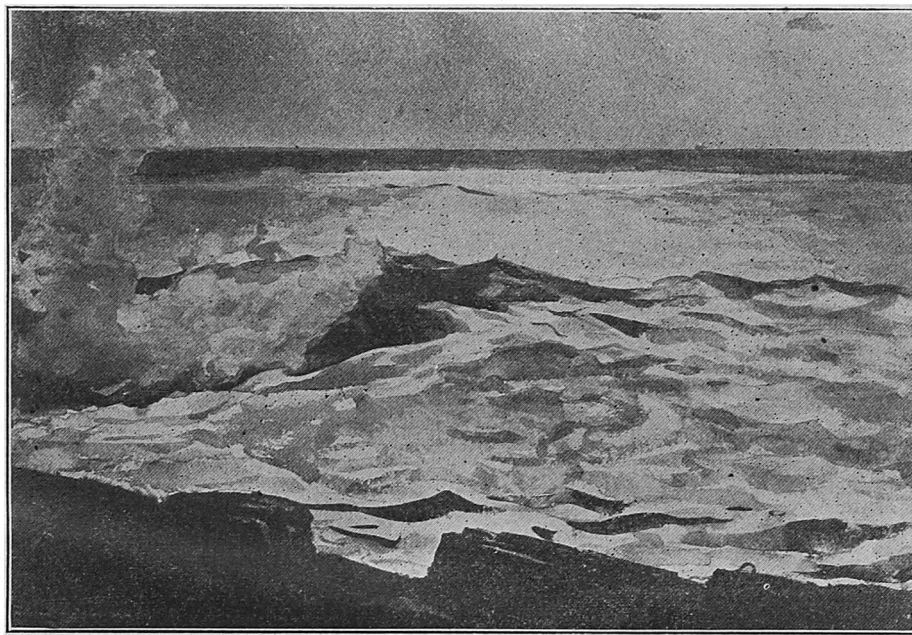
A recent little gathering at the American Art Students' Club was international and received the patronage of some of its oldest members, like James Wilson Morrice, Alexander Harrison, both represented somewhat unusually; Frieske, with a beautiful example; Rupert Bunny, in mythological moods; Ullman, O'Connor, and Gihon delightfully reminiscent of Cottet. A Cézanne and a Vlaminck influence alternate in Thorn-dike's work, while Phil. Sawyer proved himself as excellent a portrait painter as a brilliant sketcher. Messrs. Glenn, Slade, Dougherty, Hoftater, Mason, Burnside, Snyder and Edwin B. Connell formed the substance of this little show. Tanner has very ably painted the "Monument aux Morts," ephemerally erected for the peace celebrations under the Arc de Triomphe and Logan, this time, painted as well as he etched. Among the sculptors I noticed Simon's splendidly antique horses, and other animals; Conlon's little head and nude; kneeling figures by John Storrs, Gaenslen's beautiful mask, Minnazzoli's small white big head, and his bust of a priest. A frame contained agreeable miniatures by F. Boyd Waters. The Club not being open to lady members much work, representative of American talent, was of necessity wanting.

National Museum Library

The Museum of the Bibliothèque Nationale has not been touched since 1865. In fact, it was only in 1917 that the buildings planned since the Third Empire to house the collections in medals were ready to receive them. King Louis XIV's cabinet has been given its original aspect with the paintings on the walls carried out by 18th century artists, and the set of genuine furniture belonging to it. For it was this monarch who gave the great impetus to the art of the medal which was born in Italy at the beginning of the 15th century, that is to say, the medal as distinct from the coin, with a purely artistic and not also a utilitarian purpose. Following the great Italians with, especially, Pisanello and Benvenuto Cellini, came the Germans, Albert Dürer having carved many models of wood for reproduction on metal. The Bibliothèque Nationale Museum contains the most celebrated of the world's specimens in the numismatic art. There are displayed in cabinets made by the great joiners of the 17th century, cameos and engraved gems, a fine set of painted vases, and different reminiscences of the French dynasties, including King Dagobert's throne.

During the war the house in which the painter Courbet was born at Ornans (a funeral in which town is the subject of his most celebrated picture, now in the Louvre), was the headquarters of staff-officers of the American army. So far no memorial tablet distinguishes it and proposals have already been made by American tourists to make up for this omission.

M. C.



BREAKING WAVE ON SHORE LINE

Winslow Homer

Purchased by Worcester Museum.

paper as firm as on the day of its completion. It is extraordinary that so early a specimen of the printer's craft should have exhibited such a high degree of perfection and that it should have stood the test of time so triumphantly. Its sale is likely to prove one of the most sensational events of the coming season. Among other interesting items included among the collection of Sotheby's, is the Parham armor.

At the recent Quenby Hall sale an Elizabethan carved oak bedstead sold for 900 gns. and a Chippendale mahogany side-table for 260 gns; 1,000 gns. was given for an Elizabethan oak trestle-table. Frank, Knight and Rutley conducted the sale.

The firm of Harvey Nichols, whose activities in regard to antique furniture are specialized more or less in the collection of old oak furniture, has of late definitely established itself among the businesses that really matter in the world of art. In future their antique furniture will be housed at 39 Sussex Place, South Kensington, instead of at Knightsbridge as formerly. Among some choice oak which they are now showing, is to be noted an especially fine old Tudor Hutch.

L. G. S.

STUDIO FOUNDED IN 1840 ESTABLISHED IN NEW YORK SINCE 1907
ROUGERON
94 Park Avenue, between 39th and 40th Streets
PICTURE RESTORATION
Highest References from Museums, Collectors and Picture Dealers

still-lives of toys, while her drawings of flowers are curiously and excellently objective. Replete with perspicacity are Mrs. Lane's landscapes.

Two remarkable etchers are represented: R. F. Logan, with views of Amiens and Chartres cathedrals, Notre Dame and the Cité; Mr. Gihon with views in Brittany and the capital. Mrs. Gihon proves herself his most worthy pupil both with the burin and brush. Howard Leigh expresses himself well in that responsive, all-too-neglected medium, lithography, and Mrs. Nutting strikes out a new line with linotypes favoring the supple, synthetic masses.

Some Good Sculptures

The sculptors are no less representative. Mr. Minnazzoli heralds the exhibition with the symbolic figure of a youth: "Juris Causa." Upstairs he has a strong bust. A delicate, nervous sensibility is Mr. Conlon's forte, more feminine in its delicate manipulation than that so virile of Miss Mills. Miss Janet Scudder, ever faithful to Paris, deigned to leave a "carte de visite" but which, despite its small proportions, no admirer failed to recognize.

In his cordial preface to the catalog M. Rene-Jean, the well-known French critic,

EMILE PARES

Importation et Exportation

Objets d'Art, Tapisseries, Sculptures,
Pierre, Bois, Meubles et Soieries.

15 QUAI VOLTAIRE - - PARIS

LAI-YUAN & Co.

C. T. LOO

557 Fifth Avenue, New York

Chinese
Antiques

BRANCHES

PARIS—SHANGHAI—PEKIN

**HOWARD
YOUNG
GALLERIES**
Important Examples by
**AMERICAN
and
FOREIGN
MASTERS**
620 Fifth Avenue
at Fiftieth Street
New York

AMERICAN ART NEWS

Entered as second-class matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.
Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street

REGINALD TOWNSEND, Secretary.
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.
E. H. & A. C. Friedrichs Co., 169 W. 57th St.

WASHINGTON

Brentano's - F and 12th Streets

BOSTON

Vendome News Co. - 261 Dartmouth St.

CHICAGO

A. C. McClurg - 218 Washington St.

PHILADELPHIA

Wanamaker's - (Book Counter)

CHARLESTON, S. C.

Hammond's Book Store - Broad St.

MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.

LONDON

Art News Office - 17 Old Burlington St.

Bottom, News Agent,
32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XIX OCTOBER 16, 1920 No. 1

CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

**ART AND BOOK SALE CATA-
LOGS**—The American Art News, in
connection with its Bureau of Expertising
and Valuation, can furnish catalogs
of all important art and book sales,
with names of buyers and prices, at
small charge for time and labor of
writing up and cost of catalog when
such are de luxe and illustrated.

SPECIAL ANNOUNCEMENT

The AMERICAN ART NEWS today
resumes its weekly issues after the
summer or "off" art season, and begins
its seventeenth year of publication and
a new volume, No. XIX.

Owing to the continued high cost of
printing production, paper and postage,
it has been found necessary to advance
advertising rates 25%, and unless these
costs decrease by Jan. 1, 1921, next, it
will be necessary to raise the subscrip-
tion rate to \$4 a year and the sale price
of individual numbers to 15 cents, as
the journal is now being sent to its sub-
scribers and sold at a loss.

All new subscriptions received be-
fore Jan. 1, next, will be entered at the
present rate of \$3, and those subscrip-
tions expiring before that date will be
renewed at \$3.50. This advance of
advertising and subscription rates is
made with the greatest reluctance and
nearly a year later than more sub-
stantial advances on the part of all
other American periodicals.

Mr. Folsom, of the Folsom Galleries
which have recently been removed from the
Dreicer Building at Fifth Ave. and 46 St.
to No. 104 W. 57 St., spent the summer be-
tween N. Y. and his parents' residence in
Cleveland, O. Mr. Defty continues in
charge of the galleries and has been busily
engaged in fitting up the same.

THAT KANSAS CITY DE VINCI(?)

The "plot thickens" in the matter of
the old picture, brought to Kansas City
from France early last summer, and
which its owners fondly and confidently
believe is the original of the well-
known "La Belle Ferroniere," that
wonderful presentment of the fair Isa-
belle of Mantua or Lucrezia of Milan.
A painting with the same title has
long hung in the Louvre and this work
for many years has been thought to
have been the work of Leonardo da
Vinci, although of late, some critics and
"experts" have given it to Boltraffio,
the great Florentine's follower and
pupil.

The owners of the picture now in
Kansas City now base their claim as
to its being a veritable work by Da
Vinci upon its long possession by the
family of the French wife of a young
American army officer, and the written
opinion of a Paris "expert," M. George
Sortais, who they state positively gives
the work to Da Vinci. They have been
fortunate enough to enlist the aid and
sympathies of a Mr. John T. Harding,
a lawyer and art lover of Kansas City,
who has seemingly convinced himself
of the authenticity of the picture and
who is conducting a campaign in its be-
half.

It appears that the matter has as-
sumed such proportions in the Middle
West that a syndicate of newspapers
recently engaged and sent to Paris a
special agent to investigate the history
of the painting, and obtain all possible
information regarding it and while this
agent has not yet made his report pub-
lic, Mr. Harding states that his story
of his searching is most encouraging
and that "the director of the Louvre
has offered to purchase the work." It
would be interesting to know just who
this newspaper agent is, as also his
qualifications for such an investigation.

While it is claimed by the parties in-
terested that the sale of the picture has
been delayed, if not prevented, by
doubts as to its authorship expressed,
they assert, by Sir Joseph Duveen, a
Louvre Director and by our humorous
and innocent reference to "A Da Vinci
in a Stockyard Town," we must dis-
claim, for ourselves, at least, any in-
tention or desire to impute any wrong
intention on the part of the owners of
the work or others interested in it, and
certainly any assertion that the paint-
ing is a "fake" or "spurious" one, as
has been intimated. It is undoubtedly
an old picture of good quality and in-
teresting, but if its owners and their
friend and ally, Mr. Harding (we re-
serve judgment as to the Western
newspaper agent's opinion until we can
know more about him), were versed in
the tracing, identification and "expertising"
of Old Masters, they would under-
stand that family ownership and tradi-
tion and even written favorable en-
dorsements by a not widely known
French "expert," do not and will not
carry conviction to connoisseurs and
collectors, especially in the case of so
unprolific a painter as Da Vinci.

Mr. F. K. M. Rehn, of No. 6 W. 50 St.,
with Mrs. Rehn spent the summer at his
residence at Magnolia, Mass., with a trip to
the Thousand Islands. He is now at his
gallery.

OBITUARY



Samuel P. Avery

Samuel Putnam Avery, the last, with the
exception of Mr. Julius Oehme, still living
in N. Y. at an advanced age, of the promi-
nent American art dealers of the last half
of the XIX century, died at his home at
Hartford, Conn., Sept. 25 last aged 73.

Mr. Avery was born in Brooklyn, N. Y.,
Oct. 7, 1847, the son of Samuel Putnam
Avery and Mary (Ogden) Avery. He was
educated in N. Y., and in 1886 succeeded
his father as head of probably the largest
art business in the country at that time, the
elder Avery having amassed a fortune,
chiefly through his sales of pictures to the
late William H. Vanderbilt, August Bel-
mont, Marshall O. Roberts, William Tilden
Blodgett, Henry Marquand and other emi-
nent American collectors of that period.

Mr. Avery was the first New York busi-
ness man to move into the up-town busi-
ness district and established himself at No.
368 Fifth Ave. in 1886. He was a pioneer
in this move which attracted wide atten-
tion at that time as there were then no
substantial business buildings above
Twenty-third St. He made it a practice to
go abroad every year and had acquired a
nation-wide reputation for his success in
introducing paintings by the modern school
of artists. In 1902 he retired from active
business, moving to Hartford in 1909. Since
then he had made his residence in Hart-
ford, although spending considerable time
in N. Y.

Many Fine Gifts

Mr. Avery had widely varied interests and
had given endowments for the N. Y. Pub-
lic Library, the N. Y. Zoological Society,
the Historical Society, the Brooklyn Insti-
tute, the Society for the Preservation of
New England Antiquities, and the Ameri-
can Academy of Science at Phila. The N.
Y. Zoological Society was without endow-
ment up to the time that Mr. Avery became
active in its behalf.

To the Brooklyn Museum Mr. Avery pre-
sented the largest collection of Chinese
Cloisonne and B. C. Chinese bronzes in
America.

Mr. Avery's gifts to the Morgan Memorial
in Hartford were very numerous and of
widely varied character, some of great
value. He had also donated generously to
museums in Boston, Phila., the Chicago
Art Institute, and in Toledo, O., he started
a movement for educating children along
museum lines.

He was a member of the N. Y. Society
of the Sons of the American Revolution
and the N. Y. Society of Colonial Wars, a
fellow in perpetuity of the Metropolitan
Museum, a member of the N. Y. Genealogi-
cal and Biographical Society, and a founder
of the Samuel Putnam Avery Art fund of
that society and a member of many mu-
seums and art societies.

An Appreciative Tribute

The following extracts are taken from
an appreciative tribute to Mr. Avery by
Mr. Royal Cortissoz in the N. Y. Tribune
Sept. 28 last:

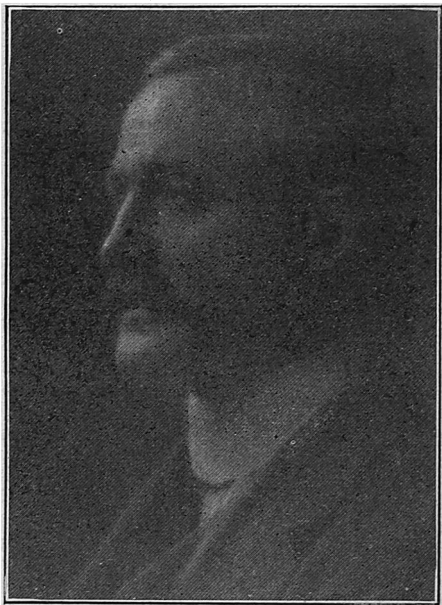
"One reflection is inevitable among the
many friends who mourn the recent death
of Samuel P. Avery at his home in Hart-
ford. How like his father he was! they
are bound to exclaim. And the allusion,
which has affection in it, is one significant
also of the broad appreciation which must
follow upon acquaintance with the facts of
his career. The younger Avery was like
the elder in that he had a kindly, lovable
personality. The one was like the other,
moreover, in standing for a tradition of
good taste. Both were dealers in works
of art. Both thought of the interests of art
as well as of the commercial issues with
which they were concerned.

"In the little gallery which the younger
Avery maintained for many years in Fifth
Ave., just above Thirty-fourth St., he had
a way of showing good pictures. He, too,

interested himself in the Barbizon men, and
he, too, like his father, was a sagacious
eclectic, dealing in the works of all the
schools—so that they were artistic. Nor did
he neglect the paintings of his countrymen,
early and late. He was bred up to a high
standard and he maintained it.

"For a long time in his retirement he
gave himself to the distinctive hobby of his
life, ancient Chinese Cloisonne. As the sub-
ject grew upon him he assembled one of
the finest groups in the world of rare and
beautiful pieces and finally gave them to
the Brooklyn Museum in 1909. The cata-
log ran to generous numbers then, but he
was always adding to the collection, always
interesting himself in its installation, and it
is good to know that for some years before
his death he had the satisfaction of seeing
his treasures making a really magnificent
display in a public institution.

"The public is in his debt for this particu-
lar gift, but those who knew him deplore
his loss with a tender emotion, tinged
their admiration for what he gave and did
as a connoisseur. They will linger over the
memory of the man. They will think of
him as he was on his beloved little island
in the north, dedicated to the quiet joys
of fishing, laughing over the fun of life in
the woods. He was a good companion, a
man who had affections and inspired them."



W. H. de B. Nelson

William H. de Beauvoir Nelson, for nearly
eight years past editor of the International
Studio, in this city, and who was in editorial
charge of the AMERICAN ART NEWS during
the absence of the latter journal's editor in
Europe the past summer, died in the Union
Hospital (Bronx) Sept. 27 last of uraemic
poisoning, after an illness of ten days. He
was taken ill while putting the ART NEWS
of Sept. 16 to press and literally "died in
harness."

Mr. Nelson, whose death received too
scant notice in the dailies, had an unusually
attractive personality, which, with his fine
artistic sense and cultivation, made him a
most agreeable companion. His death comes
with a deep sense of personal loss, not only
to the editor of the ART NEWS and his office
associates, but to a wide circle of artist and
literary friends. He was born in England
in 1861, and was therefore 59 years old. He
was the son of the late William Nelson of
the Indian Civil Service, and inherited from
his mother, who was a member of the so-
cially prominent and wealthy De Beauvoir
family, a goodly fortune. Up to 1912, soon
after the death of his first wife, who was a
Miss Armour of England, he led the easy
life of a wealthy English country gentleman.
Unfortunately investments deprived him of
his fortune at that period, and he applied to
Mr. John Lane, the London publisher, and
whose house in America publishes the Inter-
national Studio, through arrangement with
the London Studio, for a position. Mr. Lane,
who knew Mr. Nelson's family, appointed
him editor of the International Studio, and
he came to N. Y. with his young second
wife, who was Miss Gladys Harris of Nor-
folkshire, England, and who, with two
young children, survive him. Of his two
sons by his first wife, the elder, Hamilton,
was killed in the war, and the younger, Chol-
mondeley, who is in the British Navy, is now
en route for N. Y., ignorant of his father's
death.

Although without journalistic or editorial
experience or training, Mr. Nelson's supe-
rior education and cultivation, for he had
been a great traveler, soon enabled him,
especially as he had fine artistic taste and
good knowledge, and in fact was a water-
colorist of good ability, having studied in
Germany—to become efficient in his new
post. He was of a genial and sociable tem-
perament and had acquired an acquaintance
and friendship with many American artists.
He was a member of the Salmagundi Club.

Mr. and Mrs. Henry E. Huntington, who
have been abroad the past summer, will sail
from Cherbourg on the Mauretania today.

PAINTINGS

BY
American Artists

WILLIAM MACBETH

Incorporated

450 Fifth Avenue - 40th Street - New York City

J. FÉRAL

Ancient Paintings

7 RUE ST. GEORGES
PARIS

Galerie Brunner

11 Rue Royale Paris VIII

Paintings by Old Masters

LENNIE DAVIS

Pictures by Old Masters

7 Place Vendôme - - Paris

MODERN FRENCH PAINTINGS

Matisse, Picasso, Derain, Vlaminck, Marie
Laurencin, Modigliani, Renoir, Gauguin,
Monet, Manet, etc.

FINE NEGRO ANTICS

PAUL GUILLAUME 108 Faubourg St. Honoré
PARIS

Galleries Simonson

19 RUE CAUMARTIN, PARIS

PAINTINGS

F. SIMONSON, . . . EXPERT

WITH THE DEALERS

(Continued from Page 2)

week on the Aquitania to reopen his galleries, No. 707 Fifth Ave., for the season.

Messrs. Mitchell and Robert Samuels of P. W. French and Co., 6 E. 56 St., did not leave N. Y. for any length of time the past summer, but took occasional days off at their country residence at White Plains, N. Y. They are now at the galleries.

Mr. Edward F. Bonaventure, who returned from Europe in the early summer, has been busily engaged in superintending the moving into and fitting up of his new galleries at No. 536 Madison Ave. These, when fully completed, will be exceedingly handsome and well adapted to the display of the fine prints, biblots and rare and fine old books, etc., of which this house makes a specialty.

M. Arnold Seligmann, of Arnold Seligmann and Rey, 7 W. 36 St., has been traveling in Europe of late and may come to N. Y. in the early winter. Mr. Emil Rey, who is now in Paris, is expected to return late this month.

Mr. N. E. Montross, of 550 Fifth Ave., spent the summer mostly at his residence at White Plains, N. Y., making his customary motor trip to the Isle of Orleans, near Quebec, to visit Horatio Walker. He is now at his galleries preparing for his first exhibition of the season—a most important one of a representative collection of the works of that extraordinary painter and genius, Vincent Van Gogh, secured from the artist's family, to open Oct. 23.

Mr. Robert Macbeth, of the Macbeth Galleries, No. 450 Fifth Ave., spent part of the summer at his country residence at Orange, N. J., and part at Quogue, L. I. He is now preparing at his galleries the first of the season's exhibitions, one of works by Ben Foster, Gardner Symons, Haley Lever and Hovsep Pushman, to open Oct. 18. Messrs. Miller and McIntyre have made N. Y. their headquarters during the summer and are now at the galleries.

HENRY REINHARDT & SON

Old and Modern
PAINTINGS

New York

565 Fifth Avenue

Chicago

536 S. Michigan Avenue

Paris

12 Place Vendome

OBITUARY

(Continued from Page 4)



Anders Zorn

The sudden death of Anders Zorn Aug. 22 last, which, owing to the sudden illness of the late W. H. de B. Nelson, associate editor in charge of the ART NEWS, received scant notice in the Sept. 16 issue, robs the world of one of its most celebrated artists. The loss is not simply that of Sweden alone. Zorn's fame was more than national. He was appreciated as much in Chicago as in Stockholm. His work is eagerly sought after in London, and is to be found in the portfolios of the most exclusive connoisseurs in Paris. He was a cosmopolitan in an age when cosmopolitans are becoming scarce in number despite the shrinkage of the world and the closer communion of the great nations of the earth.

The following appreciative review of the life and work by Mr. Hugh Stokes recently appeared in the London Queen.

Romance of Zorn's Life

"Zorn's life was a romance. Old Vasari says that Giotto was found by Cimabue tending sheep and sketching his lambs with a stick of charcoal on a flat stone. Recent commentators invite us to disregard such a legend. In Zorn's case the story is absolutely true. He was born in 1860 at Mora in the heart of Sweden. His father was a brewer, of German origin, and his mother was the daughter of a Mora peasant family. Zorn was brought up by his maternal grandfather, and part of his youth was occupied in watching the family's cattle and sheep and driving them to the grazing fields. He drew and sketched the beasts, and in order to colour his work he used the juice of wild strawberries, whortleberries and like plants. He also attempted to carve the animals in wood, and his earliest ambition was to become a sculptor.

"His father having died, half a dozen friends made up a little purse of some £20 in order that he might study at the Academy of Art in Stockholm. His poverty in these early days was extreme. He had not a shirt to his back. In 1880 he was commissioned to paint several portraits at £7 apiece. Such affluence staggered him. He gave up sculpture for painting in water colors, and in 1881 he left Stockholm for the Grand Tour.

"In England Zorn painted at St. Ives, and a Cornish canvas was bought by the Luxembourg. In London he met a fellow-countryman, Axel Haig, who taught him how to etch. Haig's ponderous etchings of cathedrals and castles had a reputation forty years ago which they have not altogether retained. That the begetter of such huge and elaborate plates should have inspired Zorn's delicate fantasies is one of the many ironies in the history of art. With Zorn water color painting went the way of sculpture, and he devoted much of his energy to the oil medium and the etching needle. As a painter he acknowledged the influence of Velazquez, Zurbaran, Ribera and Hals, and there are more traces of Hals than any of the three Spaniards. With modern artists he may be compared with Sargent, but, if his brush is more animated than that of the American master, it is decidedly less subtle. Mr. Sargent has a deeper insight into the character of his sitter. Zorn has been said to lack psychology in his portraits. The charge is not altogether true, and the wonderful portrait of Coquelin cadet must procure absolution. Zorn shows us the living man, the actor, the connoisseur, the critic, of a sensibility and nervous irony so acutely and finely tempered that at last the overwrought brain collapsed in vacuity. This portrait can hold its own with anything in the modern schools, and Zorn painted it quite early in his career.

A Cosmopolitan Artist

"Zorn's cosmopolitan reputation is easily to be explained. He was not only a great artist, but also an untiring traveller. From the age of twenty until within the last few years he seems to have wandered from country to country as if his uneasy soul could discover no abiding place. He was little more than a boy when he first left Stockholm for a flying visit to London and a hurried dash to Spain and North Africa. He toured Italy exhaustively, and he was so often in Paris that the Germans described him as a French artist. He visited Cuba and Mexico. Like many Scandinavians he found a second home in the U. S., for he must have made at least ten journeys to America. Wherever he went he gathered impressions of travel and filled his sketchbooks with the most patient detail. Thus he built up a large circle of admirers. Millionaires commissioned his portraits, and every edition of a new etching was divided into three equal portions—one for the Continent, one for England, and one for the U. S.

His Great Simplicity

"A second reason for his popularity is, perhaps, more important than the first. As an artist Zorn is extremely easy of comprehension. He is never above the heads of the crowd. His work calls for no critical exegesis. He is distinctly not an 'intellectual'; indeed, there is a sensuousness about many of his paintings and etchings—in color and composition as well as in treatment of subject—which appeals to the man whose boast is that he knows nothing about art, but knows what he likes. Zorn indulged in no wild experiments. He was content to register form and light and atmosphere with an extraordinary and unerring accuracy. His water colors and oils are little known in England, although occasionally one may be seen in Paris. They are mostly to be found in Sweden, Germany and America. He loved clean, strong color, and strong color is always a straight way to the heart of the average man and woman. We are all savages under the veneer of civilization, and savages love color, and are not afraid to display it. We are a trifle ashamed of a primeval instinct.

Zorn as an Etcher

"Zorn's fame, however, rests upon his etchings. His paintings are not easy to find, but the etchings are in every public museum, and they must now number over 300. His plates have no outstanding distinction until about 1890. Then he produced masterpiece after masterpiece. The very rare 'Madame' (Continued on Page 6)

Important to Print Collectors, Curators of Art Museums, Librarians and others

Messrs. Batsford beg to announce that they have recently acquired and now offer for sale a unique COLLECTION of RARE PRINTS formed by a private collector in the early years of the XVIIIth Century.] comprising upward of five thousand

WOODGUTS, ENGRAVINGS and ETCHINGS

by or after German, Dutch, Flemish, Italian and French Masters of the XVth, XVIth, XVIIth, and XVIIIth Centuries, including 125 authentic woodcuts by ALBRECHT DÜRER.

The whole laid down in 32 large folio volumes, bound in contemporary vellum. PRICE £900.

A detailed Catalogue of the contents of the albums is in the press and will be sent post free to anyone desiring to consider the purchase of the collection.

B. T. BATSFORD LTD., Fine Art Booksellers and Print Dealers

94, HIGH HOLBORN, LONDON, ENGLAND

ESTABLISHED 1843

ESTABLISHED 1900

The Ehrich Galleries

Dealers in

Paintings by "Old Masters"

707 FIFTH AVE., at 55th St., NEW YORK

IMPORTANT works of the "Old Masters" are to be found in our galleries at all times. Notable and rare examples are constantly being acquired by us. Paintings purchased from us are always exchangeable at the full purchase price.

Bonaventure Galleries

601 FIFTH AVE. NEW YORK
near 48th Street

BOOKS - - ENGRAVINGS

DRAWINGS - FURNITURE

ART OBJECTS - PAINTINGS

Milch Galleries

AMERICAN
PAINTINGS108 West 57th Street
NEW YORK

D.B. BUTLER & Co

ENGRAVINGS - ETCHINGS
ARTISTIC - FRAMING - REGILDING
PAINTINGS - RELINED - RESTORED
601 MADISON AVE. (57th St.) NEW YORK

THE F. A. BRYDEN COMPANY

Specialists in Frame Making, and Restoring Oil
Paintings, Water Colors and Prints

The Bryden Art Galleries

217 SOUTH WABASH AVENUE
Telephone Wabash 8948 CHICAGO

Metropolitan Art School

58 West 57th St., New York City
NOW OPENCOLOR, Instruction, Portrait, Life,
Poster, Costume, Stage Designing,
Modeling, Stained Glass, Interior
Decorating, Miniature Painting.

DAY AND EVENING CLASSES

Sketch Class from Model 5 to 7 P. M.

Philadelphia School
of Design for Women

Woman's Opportunity

Thorough training given in Design,
Illustration, Fashion Illustration,
Interior Decoration, Portrait Paint-
ing, Sculpture, etc.

ESTABLISHED 1844

Our graduates in every department
are in demand at large salaries.

Write for catalogue to Secretary

Broad and Master Streets
PHILADELPHIA

DURAND-RUEL

New York - 12 East 57th Street
Paris - - - 16 Rue Laffitte

E. GIMPEL & WILDENSTEIN

HIGH CLASS

OLD PAINTINGS

TAPESTRIES
WORKS OF ART
Eighteenth Century
FURNITURE

647 Fifth Avenue, New York

Paris: 57 Rue La Boetie

SCHWARTZ Galleries

14 East 46th Street
Opp. Ritz-Carlton
NEW YORK

PAINTINGS
ETCHINGS
ENGRAVINGS

ARTISTS' CARDS**THE DOUGLAS CO.**

Oil Paintings cleaned and varnished. Regilding, repairing, relining, restoring, boxing and shipping. Resolutions engrossed. Tablets for paintings, established 1875. Douglas Co., 751 Sixth Ave., N. Y., Tel. 4393 Bryant.

MELITA BLUMÉ (Mrs. L. Blumé) has sold one of her paintings which was on exhibition at the Touchstone Gallery last spring. She is now busy painting scenes of New York and surroundings at 18 West 75th St.

TIEPOLO—Two magnificent paintings by the great Venetian artist on sale. M. A. Lepicier, 141 Avenue Barisart, Spa, Belgium.

TO COLLECTORS of Napoleonic relics. A unique opportunity. Nine panels of brocade-white silk with Empire designs in gold and colours—woven for Napoleon by Lacostal of Lyons, 1807-13 as hangings for Salon de Reception at the Palais de Mendon. Bought by British Ambassador 1815-30. \$5,000. Apply J. J. A. St. Audreys, Hatfield, Herts, Eng.

FOR SALE—Very fine collection of drawings by first masters like CEZANNE, RENOIR, PISSARO, SISLEY, GAUGUIN, PICASSO, Etc. Please write S. S., care Art News, for further information.

PORTRAITS AND PICTURES COPIED—Families, individuals or firms, who on account of removal, settlement of estates or other reasons, may have to dispose of cherished family portraits or other pictures and who may wish to have copies of the same to perpetuate family traditions and memories for relatives or friends or for historical or business purposes, may have such copies made at moderate cost by an experienced artist, an exhibitor for many years at the Royal Academy, London, and Pa. Academy, Phila.—Apply J. S., American Art News Office.

(Continued from Page 5)

(Continued from Page 6)

Simon' (1891) is a treasure few collectors can now hope to possess. In 1892 came the portrait of 'Ernest Renan.' Renan was in bad health and saw the artist upon the understanding that there should be but a single sitting, which should not last more than an hour. Mme. Renan declared that Zorn's drawing had never been equalled, and arrangements were made for a portrait in oils. Unfortunately Renan died a few weeks later. The portrait of Berthelot, the chemist, was the result of twenty minutes work. Zorn also etched magnificent studies of Ver-

FRENCH & COMPANY**Works of Art**

6 EAST 56th STREET, NEW YORK

ANTIQUE TAPESTRIES
EMBROIDERIES

VELVETS
FURNITURE

ARTISTS' EXHIBITION CALENDAR

Chicago—Annual exhibition oils, Art Institute. Opens Nov. 4. Exhibits received to Oct. 22.

Concord, Mass.—Fifth annual exhibition, oils, charcoal, crayon and pen and ink sketches. Opens Nov. 15. Exhibits received to Nov. 4.

Philadelphia—Annual Watercolor and Pa. Society of Miniature Painters exhibitions, Pa. Academy. Opens Nov. 8. Exhibits received to Oct. 25.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, A. H. Wyant, Homer Martin, Winslow Homer, J. Francis Murphy, and the Barbizon, Modern Dutch and Early English Masters.

Babcock Gallery, 19 E. 49 St.—American Paintings. Ehrlich Galleries, 707 Fifth Ave.—Fifteen representative examples of Thomas Sully.

Peragil Gallery, 607 Fifth Ave.—Works by Ettore Caser, to Nov. 18.

556 Fifth Ave.—Lithographs, 1820-1920.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Ben Foster, Gardner Symons, Robert Henri and Hovsep Pushman, to Nov. 8.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.

Milch Galleries—Paintings by Eliot Clark, Hobart Nichols, Ivan Olinsky, E. H. Potthast, Henry B. Snell, E. C. Volkert (3 each); 4 watercolors by Childe Hassam, to Nov. 13. Paintings and drawings made in Belgium by Geo. Wharton Edwards, to Oct. 30.

Montross Gallery, 550 Fifth Ave.—Works by Vincent van Gogh.

N. Y. Public Library, Fifth Ave. and 42d St.—Annual Exhibition of Recent Additions to Print Collections. Including the Mielatz Etchings, Samuel Colman's Etchings and Color Prints by the late Helen Hyde. Technical exhibition, "Making of Prints," Stuart Gallery.

Pratt Institute—Paintings and sketches by Norwood McGilvery, to Oct. 20.

ART AND BOOK AUCTION CALENDAR

Anderson Galleries, Park Ave. and 59 St.—Old Chinese Porcelains, lacquers and paintings pertaining to early Chinese art; collection Mr. John De Witt Warner, Sat. Oct. 23, afternoon.

Walpole Gallery, 10 E. 49 St.—Japanese Printed Books, 17 and 18 C brocades, original example of Hiroshige, and a wood engraver's outfit, Oct. 19-20, evening.

laine, Anatole France, Rodin, and Antonin Drouot. Then he went to the U. S. and drew presidents, bankers, railway magnates, lawyers and pretty Americans. The fine plate of 'Henry Marquand,' dates from 1893. The Rembrandtesque portrait of himself is the last and the best of the several portraits that we have of the artist.

"A final word must be devoted to his etchings of the nude. He was able to express with his characteristic and nervous strokes an effect only to be compared with that he obtained from his brush. He not only drew bodies, and every art student should be able to do that after the necessary training, but he drew bodies surrounded by air and colored by strong light, an achievement many highly-gifted artists have never been able to attain.

"There is much of the peasant spirit in Zorn. His work brims over with the joy of life, and reveals a most powerful vitality. In soul and temperament I suspect he was much of a Pagan. Zorn was a great artist, a sorcerer with the etching needle, and a virtuoso. His death is a loss to the whole world.

Values of Zorn's Work

"Not many years ago Zorn's etchings could have been bought for a few guineas, and in the Paris salerooms proofs changed hands at anything from 150 to 1,200 francs. Today for an exceptionally rare impression one must be prepared to pay at least £500, and it would not be difficult to select three etchings which would leave no change out of a note for £1,000. In eight years a favorite print has increased upon its original value eleven times. Zorn did not share in all these profits, but he must have died an extremely wealthy man. Poor Méryon was less fortunate. In the 'fifties and 'sixties of the last century he sold his proofs from the press for two or three francs, and now the 'Petit Pont,' to my mind the finest of his works (although not the one most generally esteemed), cannot be had for much less than £300. Prices have not yet reached their

maximum, and there has been a rapid advance during the last two years. A slight drawing by Aubrey Beardsley was in my hands a few weeks ago. Beardsley could not have received more than a few pounds at the utmost. Within a year of his death in 1897 it was priced at £12, and probably sold for less. It is now in the market at £200. No wonder people are investing their surplus capital in works of art. The game is dangerous for those who lack knowledge and taste. But, given these and trustworthy advisers, there are not many safer investments than a masterpiece—when it really is a masterpiece.

A rise in the prices of Zorn's work, paintings and prints, has followed close upon his death. It will be remembered that one of his earliest and most enthusiastic patrons was the late French collector Beurdeley.

Raimundo de Madrazo

Raimundo de Madrazo, the Spanish portrait painter who spent several years in this country, and son-in-law of Mariano Fortuny, died Sept. 15 last at his home in Versailles, France, aged 79. His father, Frederico, and his grandfather, José, and his brother, were painters to the Court at Madrid. Excluding his portraits his most noted work was "After the Masked Ball."

M. de Madrazo, who spent several years in N. Y. about 1908-1912, numbered among the many Americans who sat for him here and abroad, William H. Vanderbilt, Mr. and Mrs. Cornelius Vanderbilt, Mrs. Astor, Mrs. Drexel, Mrs. Harry Payne Whitney, and Mr. and Mrs. Robert L. Cutting, now all deceased.

While Madrazo never approached the rare ability of his distinguished father-in-law, he was an artist of great ability, much refinement, a virile draughtsman and an exceptionally fine colorist. His work was very smooth and polished, so much so that some of his portraits have the effect of having been painted on porcelain. He had much fashionable vogue both in Paris and N. Y.

Susan F. Bissell

Miss Susan F. Bissell, Executive Secretary and Treasurer of the N. Y. School of Fine and Applied Art, died Sept. 14 last at her summer home at Port Jefferson, L. I.

Miss Bissell was a student in the School of Applied Design for Women when William M. Chase in 1896 withdrew from the Art Students' League and established a class on 23rd St. She was one of the first members of the class. The large enrollment in the following year caused the organization of the Chase School which opened at 57 West 57th St. in Sept., 1897. Mr. Chase, as a mark of his appreciation of Miss Bissell's personality and work, appointed her monitor of the Woman's Life Class. Two years later the school was reorganized and called the N. Y. School of Art, with William M. Chase as chief instructor, and Miss Bissell as secretary. In 1903 Mr. Chase formed his first traveling class in Europe and, at his invitation, Miss Bissell accompanied him as his representative. During the succeeding years, and up to the time of her death, she acted as the loved Executive Secretary and Treasurer of the school which highly appreciated her remarkable ability and which is a monument to her memory. The school is now known as the N. Y. School of Fine and Applied Art, the successor of the Chase School. She was an active member of the Metropolitan Museum, Art Alliance and the Woman's City Club.

On Sept. 16, preceding a period of silence observed by the faculty and entire student body, the following tribute, written by Howard Giles, head of the Fine Art Dept., was read in each classroom:

"To those who knew Miss Bissell and to the new students who did not have the privilege, I send these few words. I urge all to hold with me one thought in memory, the thought of her service and devotion to the school. She was the leading spirit among its organizers and has given the best years of her life to its development. Her singleness of purpose and untiring efforts are worthy of emulation and if we can carry their example into our lives and work, I know it will mean the realization of her fondest hopes."

Duveen Brothers

PORCELAINS
TAPESTRIES
OBJETS d'ART

Paris — New York

Vernay

Old English Furniture—Old English Pottery—Old English Glass—Old English Silver—Old English Pewter. Original Examples.

New York, 10, 12, 14 E. 45th Street
London, W. 217 Piccadilly

Bourgeois Galleries

Old and Modern Masters

668 Fifth Avenue New York

Frank K. M. Rehn

Specialist in

AMERICAN PAINTINGS

6 West 50th Street NEW YORK

SCHOOL OF DESIGN and LIBERAL ARTS

212 West 59th Street

IRENE WEIR, B. F. A., Director
APPLIED DESIGN; COSTUME; LIFE, INTERIOR DECORATION

CARSON PIRIE SCOTT AND COMPANY

CHICAGO

The Galleries

Announce the presentation of many important paintings by prominent artists

J. FRANCIS MURPHY**CHILDE HASSAM****WILLARD L. METCALF****J. H. TWACHTMAN****HENRY W. RANGER****R. A. BLAKELOCK****HENRY GOLDEN DEARTH****BRUCE CRANE****F. C. FRIESEKE***The Galleries, Fifth Floor.*

THE JOHNSON COLLECTION

Inquiry as to the status of the John G. Johnson Art Collection bequeathed to Philadelphia by the will of the well-known lawyer, will be made by a committee of four citizens, including a woman, appointed by Mayor Moore, who has named Messrs. Alba B. Johnson, John F. Lewis, John Hampton Barnes, Edward Bok and Mrs. H. S. Prentiss Nichols. This committee has been instructed to submit a report to the Mayor that will include suggestions and advice regarding the course to be pursued by the city in furnishing a permanent and suitable installation for the collection. By the conditions of the will the collection was to be exhibited in the Broad St. residence of the donor, but "experts" having pronounced the building unsafe from danger by fire and too contracted in wall space for the adequate display of the art works, there has been an effort to petition the Orphan's Court to set aside, as impossible of execution, that provision of the testament. Mayor Moore has made the suggestion that the collection be housed in a wing of the new Municipal Art Museum, and a difference of opinion on this point is supposed to have caused the resignation of Mr. Jos. E. Widener as President and member of the Art Jury.

THE VANDERBILT PICTURES

Director Robinson of the Metropolitan Museum, in the first public reference made by the Museum authorities to the bequest of the late W. K. Vanderbilt to the Museum, says that it would rank among the six greatest gifts that the Museum has ever received.

"The ten pictures and two cabinets are of very great importance," says Mr. Robinson. "Five of the pictures that are in the N. Y. house I have seen and the others that are in the Long Island house will undoubtedly equal them. The 'Mrs. Guildford,' by Holbein, is now in the Museum, a part of the Museum's fiftieth anniversary exhibit. The Rembrandt, known as 'The Noble Slav,' was exhibited in the Museum at the time of the Hudson-Fulton celebration and once before.

There is a Gainsborough portrait of a lady and a Sir Joshua Reynolds portrait of a man, and the Boucher is equally fine in its way.

NEW FREER ART GALLERY

The new Freer Art Gallery at Washington, located on the Mall near the Smithsonian Institute, is about complete, having been erected with the \$1,200,000 left by the late Charles L. Freer, of Detroit, to house his unique and valuable art collection of over 6,000 items. Mr. Freer bequeathed this collection and the money to the U. S. to be administered by the Smithsonian Institution. The original gift was made in 1906, but the building was not begun until 1916. It is now practically completed and is expected to be ready in a few months to receive the collections.

The style of architecture is eminently suited for an art gallery and makes a splendid addition to Washington's public buildings.

IS HIS RAPHAEL AUTHENTIC?

A special cable to the N. Y. Times from London, dated Oct. 9, says: "Mr. Felix Lavery, a wealthy Newcastle merchant and art enthusiast, has thrown down a bold challenge to art critics and connoisseurs. He has published a book on Raphael in which he says the picture 'The Holy Family' in the Paris Louvre is only a copy and that he himself is the possessor of the original. He has devoted his life to Raphael research and in his book he traces the journeyings of his canvas from hand to hand over a long period.

"His challenge has caused something of a sensation in Paris art circles. The curator of the Louvre and other high officials of the French National Museum merely laugh at his statement.

"It is pointed out that there is in the Louvre another 'The Holy Family,' attributed to Raphael, but believed to be the work of one of Raphael's pupils. It is a small picture painted on wood and was found among Louis XIV's private collection. Some critics are inclined to believe it is this small picture which Lavery has in mind."

MONKS SELL FAMOUS WORK

An investigation conducted by the Civil Governor of Toledo, Spain, regarding the reported sale of the painting of St. Veronica, the work of El Greco, by the clerical authorities of Santo Domingo Monastery, confirms that the picture was disposed of with the consent of the government and the religious authorities in August last.

The monastery offered to sell the work to the Spanish government, but it did not possess sufficient funds to purchase it, and thereupon the painting passed into the hands of a Madrid dealer. There is considerable agitation in art circles over the sale of the painting, and reports are in circulation that there have been sales of other art treasures by the monastery of Santo Domingo.

AM'N PICTURES AT VENICE

Venice, Oct. 2, 1920.

The twelfth International Art exhibition, the first of these important triennial events since the war, the last having been held in 1913 in the large and beautiful "Pro Arte" Gallery, with its surrounding pavilions in the appropriate and charming setting of the trees and foliage of the Public Gardens of this unique city, will close Oct. 31. A general review of the display was published in the July 17 and Aug. 14 issues of the ART NEWS. Like all its predecessors it was a satisfaction and delight to the art lover, and especially to the student of the modern art of all lands where art flourishes (save England this year) and was well worth the inconvenience and cost of travel in Italy this year, to see and study.

Under the Presidency of Prof. Giovanni Bordiga, and the able management of Signor Vittorio Pica, the Secretary General, and Romolo Bazzoni, Administrative Director, the display was organized with infinite difficulty, when one realizes the problems of transportation, expense, etc. Through the interest, energy and liberality of Mrs. Gertrude Vanderbilt Whitney, the United States makes, if a small, a representative showing of 53 canvases which allows good spacing on the line, and which fill all but one gallery of the American pavilion. The small collection has been on the whole well selected and is more representative of modern American painting than the unfortunate Luxembourg exhibit in Paris last year, seemingly good proof that a competent individual, familiar with the art of his or her own country, is better fitted, and can more successfully arrange a representative showing of such art, especially in foreign lands, than any committee of artists, necessarily hampered by prejudices, and more serious jealousies.

While some of the American canvases shown may not appear to be as thoroughly typical of their painters as might be wished this is probably due to the painters themselves, as is often the case, and is presumably in no way Mrs. Whitney's fault. One would have preferred, for example, to see a figure work by Abbott Thayer, rather than his large landscape "Mt. Monadnock," strong example as it is, and the huge decorative Giraffe Mural of Robert W. Chanler might well have been omitted as it is in no sense a representative American canvas. The two Rockwell Kents, his Alaskan fantasies, strong as they are, are not typical of American art and the three decorations by the late Howard Cushing did not adequately represent his art. There were also many good painters unrepresented, but where one found fair to good examples of such painters as Thomas Eakins (3), Gifford Beal, George Bellows (2), both typical, his outdoors with figures "Easter Sunday" and his admirable Portrait of Mrs. Tyler, the late Alfred Collins (his best portrait of John Jay), Randall Davey, Arthur B. Davies (2), Paul Dougherty, Guy du Bois (2), W. Glackens (2), Childe Hassam (2), Samuel Halpert, Robert Henri (2), Ernest Lawson (2), George Luks (2), M. Prendergast (2), E. W. Redfield (2), Theodore Robinson (2), Albert Ryder ("Return from Harvest"), John Sloan (2), Eugene Speicher (2), C. H. Twachtman (2), and the late J. Alden Weir (his fine portrait of a girl "In the Sun"), one realized the debt American art owes to Mrs. Whitney.

An Unusual Display

The exhibition as a whole, when one realized the difficulties that pertain to any such undertaking, in the present unsettled conditions in Italy, surprised the visitor by its excellence. Not only was the modern art of Italy shown in its every manifestation in all its various schools of painting and sculpture, but that of Sweden, Switzerland, Holland, France, Russia, Poland and United States, and even the new Czechoslovakia, was adequately represented. Spain was represented by a "One Man" show—that of 22 works, chiefly portraits, by Frederico Beltrau Masses, a follower of Zuloaga, and who, while lacking something of the force of that master, has still remarkable ability and power of expression. Germany, Austria, Hungary and Roumania were not represented, as can be well understood, but it was difficult to understand the non-participation of England. The United States, with a Commissioner, Mr. Forbes Watson, formerly art critic of the N. Y. Eve. Post, had as said above its own and handsome pavilion over which floated the Stars and Stripes.

Italian Art Display

The display of modern Italian painting and sculpture was by far the largest at the exhibition and filled all the 38 large and small galleries of the Central and principal gallery, save two each, given to Switzerland, Sweden and Czechoslovakia, and one to the Spanish painter, Masses. There was included in the Italian section, several "one man" displays in small galleries, devoted to the pictures and sculptures, of Mancini, Nowellini, Ciardi, Poggiali, Miola and Scapetta, while Mrs. Whitney was deservedly honored by the display of eight of her bronzes and one of her marble sculptures in the main hall of the building. The feature of the Italian display was the Mancini room, in which were 21 of his most representative

colorful canvases, including his masterly "self portrait," loaned by the Uffizi Gallery of Florence. The Italian pictures, as a whole, presented little new, and the hundreds of canvases, many of them large ones, simply reflected with few exceptions, for the most part, the "modernists" of France. Crude color, distorted drawing and an attempt at sensation unfortunately characterized most of the works. There was much strength shown at times, but the display as a whole was disappointing. The same estimate applied to the pictures and sculptures by Swedish, Swiss and Czechoslovakian artists. The Swiss exhibit was distinguished by the gallery devoted to the work of the late Frederick Hodler.

Perhaps the most curious and novel feature of the display was the collection of some 35 sculptures and 51 designs by that eccentric, but forceful Russian, Archipenko, in the Russian Pavilion and which will probably come to America this season.

James B. Townsend.

BOSTON

The fifth annual exhibition of the Concord Art Association will be held Nov. 21 to Dec. 4. All work from New England States must be sent to Doll & Richards, Boston, on or before Nov. 9. Exhibits eligible are original works in oil, miniature on ivory, etching, dry-point, pencil and charcoal not before exhibited in Concord. Work entered from N. Y. may be sent at the expense of the exhibitor through W. S. Budworth & Son, before Oct. 27 and from Phila. through Mr. Louis C. Griemard. The Committee of Selection and Award is composed of Charles Hopkinson, chairman, Edward Redfield, Cyrus Dallin, Philip Little, Marie Danforth Page, Margaret F. Hawley and the Hanging Committee includes Misses Elizabeth Roberts, the Association's secretary, and Gertrude Fiske.

The Society of Arts and Crafts announce two exhibitions Oct. 8-23 of decorated woodwork and from Oct. 28 to Nov. 6 original photographs by members.

A recent "one man" show at Goodspeed's Book Shop was of etchings by the late Charles H. White, practically the complete series of his etchings of American and European cities. Mr. White died abroad in 1918 at 40 but he left behind him in this short period a group of etched plates worthy to hold their place among the best of that time.

The galleries of Doll & Richards opened Oct. 1 with a new lot of etchings by Dwight C. Sturges. Of the 30 prints exhibited 20 had never been shown before. Since Mr. Sturges' premier exhibition in 1914, which had such a phenomenal success, in number of prints sold, a faithful clientele has eagerly looked forward to the present show. Sturges stands apart among present day etchers in the human appeal of his subjects and in the technical ability of suggesting form with an economy of line. The new plates, good as they are, do not excel, all points considered, the finest of his early prints such as his "Money Lender," portrait of "Dr. Samuel Green" or his large plate called "Children on the Beach."

Mr. Sturges has deviated from his story-telling etchings to execute an excellent series of children studies. In his recent landscapes the artist has forsaken the dry-point for the straight etched line. This has given a certain added strength and vigor to these plates, but one misses the soft, velvety quality of tone which one has always associated with a Sturges landscape.

The Autumn season at Vose Bros. Galleries opened with an exhibition of 30 views of Lake Titicaca by an Argentinian artist, S. M. Franciscovich, who has his own individual style of painting, in character smooth and done in an overcareful and painstaking way. If one can even half-way suggest the majesty and grandeur of the South American mountains and lakes and at the same time create a beautiful painting, the attempt is at least worth while. That Franciscovich has suggested the beauty of this scenery is clearly evident, as, for example, his canvas "Tranquility," rolling clouds piled high on high, their edges tinged with glowing pink deepening towards the horizon to a deeper glow of sunset and further up between a rift in the clouds the white peaks of the Andes mirrored in the placid waters of the lake.

Sidney Woodward.

ST. LOUIS

Paintings selected from several hundred submitted by artists of N. Y., Phila., Boston, Chicago and St. Louis to the Art Museum comprise the 15th annual exhibition of paintings by American artists now on to Oct. 31 at the Art Museum. The collection contains 123 paintings and 52 additional pictures were later received from N. Y., where they had been detained because of a strike of shippers and packers.

Among the canvases in the collection this year is "The Remorse of Eve," by Augustus V. Tack. Sidney E. Dickinson shows a portrait study, "The Black Cape," and there is an example of the late Frank Duveneck, "Man in Spanish Costume." Some of the important landscapes shown are De Haven's "Moonlit Stream," Morgan Colt's "The Turning Point," Edward Dufner's "Morning Sunshine," and Charles W. Eaton's "Penn. Woods."

CHICAGO

The advertising show at the Art Institute is the first important exhibition of the distinctive art of today this season. It is an illuminating affair making one realize how truthfully the commercial artist reflects the life and customs of his time and how high a degree of real artistic merit the advertising world today demands. Some of the entries are worthy of a place in any showing of modern art and all are of a character much above anything ever dreamed of in this connection some years ago. The thing to criticize is the absence of the names or signatures of the artists, and most of the exhibits are labeled with the name of the advertising agency or commercial studio submitting them.

The Carl Krafft exhibition also now on at the Institute is rich in color and full of charm. The snow paintings are of particular interest as reflecting a new phase of this painter's art, as he was formerly best known by his decorative Ozark canvases. In the forest preserves and Chicago environs this year he has, however, found a deep well of inspiration for much substantial and finished work.

The Gunther Sale

The prices prevailing at the Gunther sale should be a warning to collectors or those who are careless as to authenticating their treasures. Undoubtedly there were many fine things in this collection but the presence of so much that was merely quaint or of historic interest, tended to throw doubt upon the entire assemblage. The Andre portrait attributed to Lawrence, brought only \$4,000 from the American Art Association of N. Y., although it is said that Mr. Gunther had refused \$100,000 for it during his lifetime. Dr. Frank W. Gunsaulus secured the attributed Stuart Franklin, for which its former owner paid \$3,000 shortly before his death, on a bid of \$190 and so on down the line of works attributed to Peales, the Heals, Stuarts and other early American painters.

An exhibition of the latest works of Fred Grant is making something of a sensation in Minneapolis this month. The collection with several important additions now under way in the studio will be seen at the galleries of Carson Pirie Scott and Co. in November. Mr. Grant grows more colorful and decorative year by year and his works have revived with architects and decorators, the old custom of having pictures painted for particular places in a balanced scheme.

Mrs. Pauline Palmer, president of the Chicago Society of Artists, arrived unexpectedly this week, called back from her summer's work by the sudden illness and death of her husband, Dr. Albert Palmer, to whose encouragement and enthusiasm she has ways attributed much of her success.

PHILADELPHIA

Small oils, not exceeding in size 18 x 20 inches, and numbering 233, are shown at the Art Club. There is a certain charm about these little canvases that should attract the connoisseur desirous of acquiring examples of the work of well known painters not too large to be hung on the walls of apartments of limited size and yet of sufficient merit as to make them a joy to live with in sometimes rather close quarters. Among the groups, notably good in color, are those by Walter Griffin, bits of Venice and Lake de Garda; Charles C. Corson, sketches of rural scenery; autumnal landscape by Katherine L. Farrell, and spring woodland by F. S. Chase. Howard A. Patterson shows a group of clever small works; Daniel Garber a group of five, of which the "South Window" is perhaps the most attractive; Paul King sends six, mainly harbor scenes, very atmospheric in effect; Paulette van Rockens, quaint nooks around Newport, R. I., and John F. Folinsbee, landscapes and still lifes grouped about a delightful little portrait of the child "Beth." There are good sky studies by John Sharman; a "Nativity" by Benedict Osnis; "Fishing Boats" by Ethel H. Warwick, and "Early Morning" by Catherine W. Morris. Richard B. Farley has a group of seaside pictures, true in rendering of envelope of light; Ernest Lawson's "New Hampshire Hills" shows rich genuine coloring of the subject; George Oberteuffer sends a group of Parisian scenes; Jos. T. Pearson, Jr., a poetic "Old Smoke House—Moonrise"; Edward H. Potthast a well drawn nude "Bather." The havoc of the war is reflected in S. M. Palmer's group of ruined buildings around Montdidier and St. Quentin. "A Verona Courtyard" by the late Emma L. Cooper is appropriately marked by an emblem of remembrance.

OBITUARY

Mrs. Alice D. Goodrich

Mrs. Alice Dougherty Goodrich, sculptor, died in the Methodist Hospital, Brooklyn, Sept. 30 last, aged 39. She was born in Brooklyn, the daughter of the late J. Hampden Dougherty, lawyer and political reformer, and was the wife of Arthur Goodrich, novelist and playwright. Mrs. Goodrich was graduated from Vassar in 1903. She studied art at the Pratt Institute and had shown her sculptures at the exhibitions of the Brooklyn Society of Artists and the National Academy. She was the sister of Paul Dougherty, the artist; J. Hampden Dougherty, Jr., lawyer, and Walter Hampden, the actor.

LEWIS AND SIMMONS

*Rare Objects of Art
and Old Masters*

605 Fifth Avenue
NEW YORK

LONDON—180 New Bond Street
PARIS—16 Rue de la Paix

The RALSTON GALLERIES

*High Class Paintings of
the Early English & Barbizon
Schools*

Original Etchings, Colored Sport-
ing Prints & Old English
Mezzotints

567 Fifth Avenue, New York
At 46th Street

Charles of London
718 Fifth Avenue
New York



C. & E. CANESSA

Antique Works of Art

Paris: 93 Champs Elysees
Naples: Piazza di Martir
New York: 1 West 50th St.

Picture, Studio and Gallery Lighting

EXPERT ADVICE

I. P. FRINK, Inc.

24th St. and 10th Ave., New York

ARNOLD SELIGMANN

**Works
of Art**

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated

7 W. 36th St. New York

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

398 BOYLSTON STREET

Scott & Fowles

**ART
GALLERIES**

590 Fifth Avenue

Between 47th and 48th Streets

NEW YORK

JACQUES SELIGMANN & FILS

57 Rue St. Dominique
(Ancien Palais Sagan)

PARIS

Jacques Seligmann & Co.
INC.

705 Fifth Avenue

NEW YORK

Young's Art Galleries

Paintings

by

American Artists

Art Notes and notices of current
exhibitions mailed on request

66 East Jackson Boulevard
CHICAGO

Satinover Galleries

**IMPORTERS OF
Selected Old Masters**

27 West 56th Street - New York

Arthur Tooth & Sons, Ltd.

Established 1842

High Class Paintings

New York: 709 Fifth Ave.

London: 155 New Bond Street

Holland Galleries

(Established 1858)

American and Foreign Paintings

500 FIFTH AVENUE, NEW YORK

N. W. Cor. 42nd St.

Hudson Forwarding & Shipping Co.

**Custom House Brokers
and Forwarding Agents**

24 STATE STREET NEW YORK, U. S. A.

TELEPHONE BOWLING GREEN 5696-5697-5698

We specialize in clearing through Customs

ANTIQUES, WORKS OF ART, PAINTINGS, etc.

WE HAVE EXCELLENT FACILITIES FOR HANDLING

SHIPMENTS TO OR FROM ALL PARTS OF THE WORLD

Phone, Wabash 6115

GERDA AHLM RESTORER OF PAINTINGS

from the Royal Old Pinakothek at Munich.

Does Every Kind of Restoring Work on Paintings

ALSO CLEANING OF COLLECTIONS

1706 Auditorium Tower Chicago

London
Osaka
Peking



Kyoto
Boston
Shanghai

YAMANAKA & CO.

680 Fifth Avenue, New York

**WORKS OF ART
FROM
JAPAN AND CHINA**

REMOVAL

670

North Michigan Avenue
Will Be Our Home After May 1st

O'BRIENS

CHICAGO

REVELL & CO.

Fine Persian

Oriental Rugs

CHICAGO

Wabash Avenue and Adams St.

ANDERSON

ART GALLERIES

426 S. Michigan Ave. CHICAGO

Foreign **PAINTINGS**
American

R. DUDENSING & SON

PAINTINGS by

George Inness A. H. Wyant
R. A. Blakelock Twachtman
and other American artists

45 West 44th Street Between Fifth and
Sixth Aves.

N. E. MONTROSS

Works of Art

"MONTROSS GALLERY"

550 FIFTH AVE.

NEW YORK

JOHN LEVY GALLERIES

*High Class
Paintings*



559 FIFTH AVENUE
NEW YORK

Paris: 28, Place Vendome

THE Folsom Galleries

104 WEST 57TH STREET

NEW YORK

AMERICAN PAINTINGS

DREYFOUS

582 FIFTH AVE. NEW YORK

Antique and Modern

WORKS OF ART

Furniture, Enamels, China,

PARIS Fine Leather Goods, Etc. LONDON

E. C. BABCOCK

Successor to Snedecor & Co.
Established by John Snedecor in 1852

Fine Quality Paintings

19 EAST 49th STREET

NEW YORK

FRANK PARTRIDGE

Old English Furniture

Antique Chinese Porcelains

& WORKS OF ART

6 WEST 56TH STREET NEW YORK

26 King St., St. James', London

HENRY SCHULTHEIS CO.

American and Foreign

PAINTINGS

Galleries and Framing Department

142 FULTON STREET

Telephone Cortlandt 2477-2478

F. Kleinberger Galleries, Inc

725 Fifth Avenue

New York

9 Rue de l'Echelle

Paris

Ancient Paintings

Specialty Primitives

of all Schools

and

Old Dutch Masters